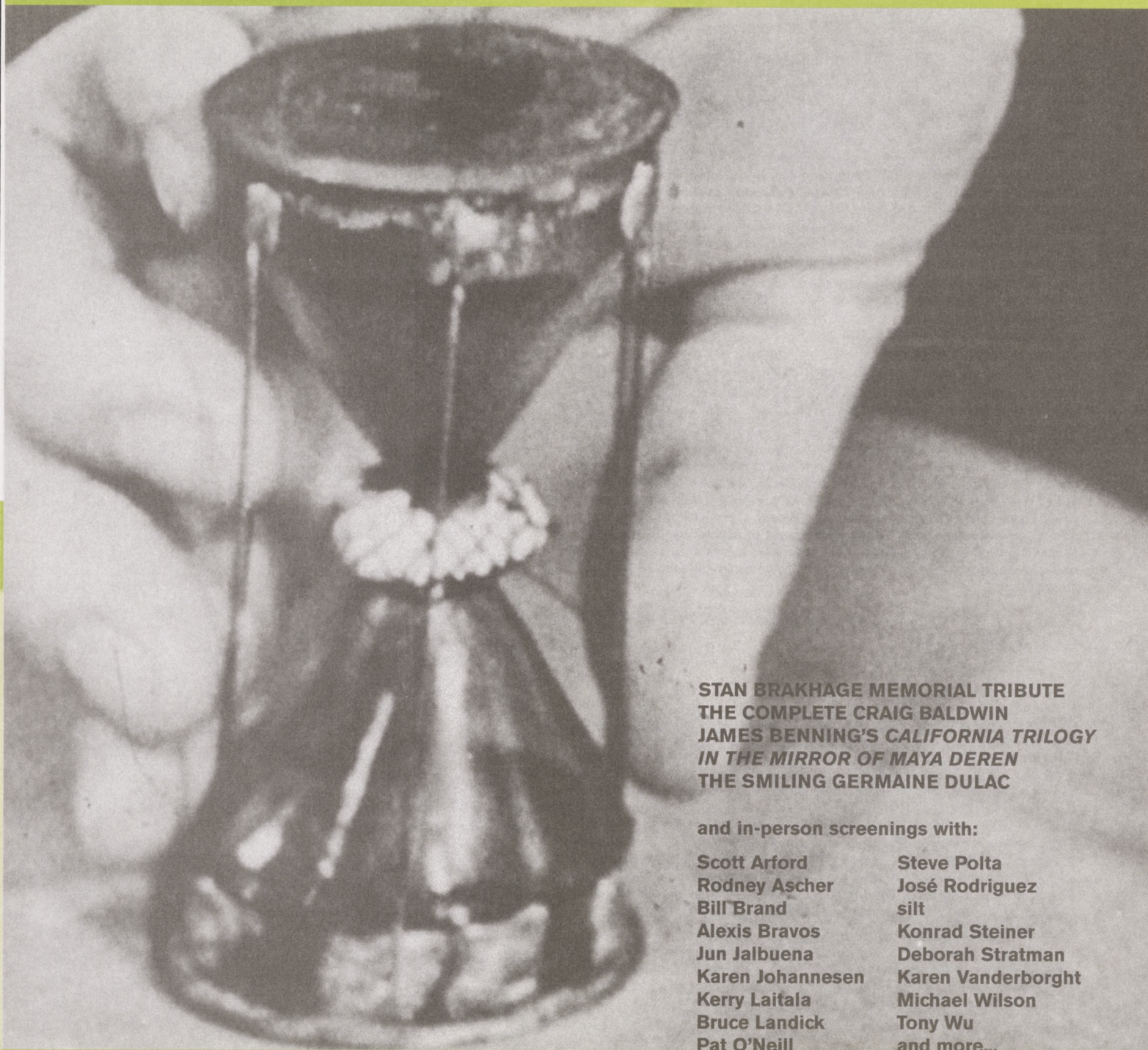


SAN FRANCISCO

CINEMATHEQUE



STAN BRAKHAGE MEMORIAL TRIBUTE
THE COMPLETE CRAIG BALDWIN
JAMES BENNING'S CALIFORNIA TRILOGY
IN THE MIRROR OF MAYA DEREN
THE SMILING GERMAINE DULAC

and in-person screenings with:

Scott Arford	Steve Polta
Rodney Ascher	José Rodriguez
Bill Brand	silt
Alexis Bravos	Konrad Steiner
Jun Jalbuena	Deborah Stratman
Karen Johannesen	Karen Vanderborght
Kerry Laitala	Michael Wilson
Bruce Landick	Tony Wu
Pat O'Neill	and more...

Craig Baldwin, *Spectres of the Spectrum*, June 22

SPRING
2003

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Pamela J. Smith
Lauren Sorenson
YaYu Tseng
Hiromi Yoshida

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Marijke Jorritsma
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Germaine Dulac, *The Smiling Madame Beudet*, July 13



Greta Snider, *Flight*, June 8



Daniel Gahr, *Construct*, May 8

MEMBERSHIP

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Please make checks payable to San Francisco Cinematheque.

145 Ninth Street, Suite 240, San Francisco CA 94103

Please note that membership dues are not tax-deductible; however, donations—which we're grateful to receive anytime, and for any amount!—are fully tax-deductible.



Bill Brand, *Moxibustion*, April 24

STAY IN TOUCH AND INFORMED

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Special thanks to Books & Bookshelves, San Francisco



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SPRING 2003 AT A GLANCE

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Silent Classics by Germaine Dulac
Castro Theatre

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Bill Brand, *Movibustion*, April 24

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**HOME AWAY FROM HOME:
CINEMA VISIONARIES IN RESIDENCE**

This season we continue our series of artist residencies, for which film- and videomakers at the pivotal mid-career stage visit for a week of screenings and interactions. Arriving from familiar and foreign locales, these artists will assess their work-to-date in the presence of Bay Area cineastes, with the goal of charting the next step in their creative journey. For this season, Bay Area icon **Craig Baldwin** rearranges our atmospheric molecules with an action-packed three-evening retrospective. This series is generously supported with grants from National Endowment for the Arts and The Zellerbach Family Foundation.

FRESH EYES: NEW ARTISTS AT CINEMATHEQUE

We're also continuing our series of screenings featuring recent works by younger, burgeoning film and video artists, many of whom are appearing with us for the first time. Initiated in Fall 2002, **Fresh Eyes** represents Cinematheque's ongoing commitment to exhibiting, exploring and celebrating the work of new generations of media provocateurs. This series is generously supported with grants from The Bernard Osher Foundation, the LEF Foundation and National Endowment for the Arts.

Notes by program curators.

Thursday, April 17 at 7:30 pm
Yerba Buena Center for the Arts

PsychogeographiC CinemaP

We recognize strong effects of the urban landscape on our psyche, but who catalogues these effects in detail? To find out, we've borrowed from three practices: the surrealists' cinema-crawl (skipping from movie to movie with minimal breaks for reality to set in); the flâneur's open city strolling (characterized in literature from Baudelaire to Benjamin); and the Situationists' dérive (Debord's "rapid passage through varied ambiances"). Tonight's show features the U.S. premiere of Scott Stark's **Mutable Commute** along with local filmmaker Jenni Olson's haunted **Blue Diary**. We will also traverse Chicago's **Halsted Street** from tenements to lakeshore in 1934, climb the Brooklyn Bridge in Zack Winestine's **On Some Consequences of a Passage** by Guy Debord and take Michael Gitlin's **Nine Guided Tours** on an investigation of the commercialized underground. (Konrad Steiner)

Sunday, April 20 at 3 pm
AMC Kabuki Theatres

Advance ticket purchase is recommended; call for prices and details.

**The Decay of Fiction
Persistence of Vision Awards Ceremony**

Co-presented with Pacific Film Archive and
the San Francisco International Film Festival
Pat O'Neill In Person

Persistence of Vision winner Pat O'Neill's most recent masterpiece, **The Decay of Fiction**, focuses on the Ambassador, a Los Angeles hotel that featured conspicuously in the city's fabled past until earthquake damage closed it down. It is constructed as a geometric ballet of time-lapse long takes through the gardens, corridors and rooms of the decaying hotel. O'Neill also introduces a distended filigree of narrative vignettes, fragments from the lives of the hotel's guests that appear in superimposition. Transparent and insubstantial, they are a brilliant filmic realization of the hotel's memories, the ghosts of its long-departed guests. But if they once resided in the hotel, their real home was film noir, and the narratives in which they flicker into life all resonate with the conventions of the industry's most sustained engagement with the city. Also screening are two recent shorts: **Coreopsis** and **Squirt gun/Step print**. (David James)

Thursday, April 24 at 7:30 pm
Yerba Buena Center for the Arts

Skinside Out: New and Old Work by Bill Brand

Bill Brand In Person

For his first personal appearance in a decade, New York-based filmmaker/optical printer wizard/film preservationist Bill Brand presents a series of films and videos that explore the body and landscape as sites of beauty and abjection. **Chuck's Will's Widow** is a film eulogy to his parents as well as a magnificent visual exploration of landscape. Brand's recent digital video works—**My Father's Leg**, **Double Nephrectomy** and **Moxibustion**—deal with the implications of being the only sibling of five not to have inherited Polycystic Kidney Disease, an incurable disorder. Both **Gazelle**, a portrait of Brand's wife (the artist Katy Martin), and their new collaborative film **Skinside Out** feature Martin's signature paint on skin, carried out in an expressionist mode on the couple's bodies. Brand also will show some of his rarely seen films from the '70s and '80s. (Scott Stark)

Sunday, April 27 at 6:45 pm
AMC Kabuki Theatres

Advance ticket purchase is recommended; call for prices and details.

Cautionary Tales

Co-presented with Pacific Film Archive and
the San Francisco International Film Festival
Kerry Laitala and Michael Wilson In Person

Evoking a sense of contemporary anxiety, these recent films explore narrative and history through fragments, repetition, mood and metaphor. They are films for our times—cautionary tales, concerned with safety, peril and hope. Travis Wilkerson's **National Archive V.1** examines the repetitions of history, while Lewis Klahr's **Daylight Moon** and Janie Geiser's **Ultima Thule** use collage to suggest the fears of childhood or the anxiety of impending disasters. Jim Jennings' **Megalopolis** reveals a claustrophobic New York cityscape, while Julie Murray's **untitled (light)** is a memorial to that city. Narrative ellipses are explored in Abraham Ravett's **And Then...** and historical ones in Michael Wilson's **Flora's Film**, while Kerry Laitala's **Out of the Ether** examines our bodies' invisible worlds. Finally, Stan Brakhage's transcendent **Resurrectus Est** releases us entirely from the grip of objects, and we let go. (Kathy Geritz and Irina Leimbacher)

Saturday, May 3 at 4 pm
San Francisco Art Institute

Bridge Pattern for Apology

Jun Jalbuena In Person

Cinematheque is proud to present the first exhibition of media artist Jun Jalbuena's **Bridge Pattern for Apology**, a seven-hour marathon of motion pictures and sound. Jalbuena explains: "I make recordings, I deal with time, where it becomes a past, where the dead-ness of it becomes its life. I do a lot of work about the predicament of inhabiting physical spaces. Architecturally, all movies are installations. A marathon is a kind of long-life, even if it's actually short." The eight pieces in the program include **Throwaway**, **Land On Water 1**, **Everyday Eleven Years Before**, **Land On Water 2**, **The Experience of Airplanes and Tourists Around the World**, **Cars Animal People**, **The Sound of Kids or the Moonless Nights of March** and **Undertow**. Jalbuena has been creating dense and provocative media installations, performances and single-channel works in San Francisco since the early 1980s. (Scott Stark)

Thursday, May 8 at 7:30 pm
Yerba Buena Center for the Arts

**Fresh Eyes, Program Twelve
Super Fresh Eyes 2003**

Filmmakers In Person

Our **Fresh Eyes** series gets even fresher with this revue of some of the most inspired work being produced by younger film- and videomakers in the Bay Area. These artists embody an unruly passion for experimentation, uncoiling somewhere into the future. Utilizing often hybridized forms of both cutting-edge and primitive techniques, these works speak to the continued and unrelenting vitality of local alternative cine-practice. This show features **The Easy Target** by Alex Killough, **Another** by Nefertiti Kelley Farias, **Color Time** by Elizabeth Block, **Stone Welcome Mat** by Gina Carducci, **Construct** by Daniel Gahr, **A Vision** by Hiromi Yoshida, **Luggage** by Cihan Sesen, **it's ok to be lost** by Irwin Swinoff, **Months of Jupiter** by Aaron Coyes, **Untitled** by Syra Smith, **The Waves** by Kent Long, **Disneywood** by Brian Traylor and **3 Ways to remember Xanadu the Cat aka Sweet Pea** by Rivkah Beth Medow. (Total Mobile Home)

Stan Brakhage, *The Dante Quartet*, May 29
Photo courtesy of Fred Camper.
www.fredcamper.com

EXPERIENCE THE THRILL OF MOVING IMAGE EXPRESSION

Sunday, May 11 at 5 pm

San Francisco Art Institute

One-hour break from 6:30 to 7:30 pm.

Special price for 3 films: \$10 general, \$6 discount.

**James Benning's California Trilogy:
El Valley Centro, Los and Sogobi**

James Benning In Person

James Benning's films have long provided unique insights into American landscapes and the geo-politics and psycho-histories that shape them. His **California Trilogy**—shot between 1998 and 2001, and consisting of **El Valley Centro**, **Los** and **Sogobi**—is a remarkable portrait of our state, focusing first on the Central Valley (and the politics of land and water use), then on the urban environment of Los Angeles and finally on California wilderness. Benning combines a rigorously formal structure (each film consists of 35 shots, each 2-1/2 minutes long) with an acutely political eye and a deep sense of reverence for the land made palpable through his stunning cinematography. For **Sogobi** (the Shoshonean word for earth), Benning spent an entire year filming and feels that this is the closest he has ever come to portraying a true sense of place. (Irina Leimbacher)

Thursday, May 15 at 7:30 pm
Yerba Buena Center for the Arts

**Fresh Eyes, Program Thirteen
Landscape X-Ray**

Deborah Stratman In Person

Chicago-based Deborah Stratman is a filmmaker, teacher, artist and alchemist. With well-crafted picture and sound she scientifically documents the stoic crispness of the Icelandic landscape or the tell-no-tale blankness of suburban secured communities. Yet in transmuting this plain imagery—the leaden tool of appearances—she shows even more than meets the mind. As with an x-ray, you know that what is invisible is really there, from the wounded psyche to the history of peoples. After exposing the ominous safety of the Chicago suburbs, Stratman goes on to explore the vast Western power and radio broadcast grids in her **Power/Exchange** project with the Center for Land Use Interpretation. We will be screening **Palimpsest**, **Untied**, **From Hetty To Nancy**, **In Order Not To Be Here** and **Meet Adiljan** (trailer). (Konrad Steiner)

Friday, May 16 through Tuesday, May 20
Red Vic Movie House

Call for prices and showtimes.

In the Mirror of Maya Deren

Co-Presented with the Red Vic Movie House

Martina Kulacek's **In the Mirror of Maya Deren** is both a fascinating portrait of a groundbreaking and influential artist and a pitch-perfect introduction to her strikingly beautiful and poetic body of work. Maya Deren made such mesmerizing films as **At Land**, **A Ritual in Transfigured Time** and her masterpiece, **Meshes of the Afternoon**. Starting with excerpts from these films, **In the Mirror...** effectively interweaves archival footage with observations from her contemporaries such as Stan Brakhage and Jonas Mekas, dance pioneer Katherine Dunham and Living Theater founder Judith Malina. This illuminating documentary features an original score by experimental composer John Zorn. (Red Vic)

Sunday, May 18 at 7:30 pm
San Francisco Art Institute

**Fresh Eyes, Program Fourteen
Beware the Image: Audio/Video and Electronics
by Scott Arford**

Scott Arford In Person

In its constant and ever-renewing explorations of the detritus of electronic transmission—noise, interference, static and the pixel—the work of Scott Arford hovers at the extreme thresholds between the concrete and the abstract. His audio work and performances push sound far beyond the realms of music toward conditions of pure force and visceral experience, while his video work picks apart, distresses and shreds elements of television imagery in invasive explorations of electronic data. Arford's first Cinematheque appearance will consist of the ominous surveillance tape **Airports for Lights, Particles and Spaces**; video noise installation documents **Static Room** and **Manifest**; **Airports 2**, a remix/redit of a season of Arford's cable access **Fuck TV** (made with Michael Contreras) and **TV IV**, a multi-monitor audiovisual feedback loop that he will perform live. (Steve Polta)

Thursday, May 22 at 7:30 pm
Yerba Buena Center for the Arts

Haptic Refractions: A Cameraless Evening

Co-presented with SF Camerawork's exhibition

Agitate: Negotiating the Photographic Process

Alexis Bravos, Karen Johannesen, Steve Polta and silt In Person

A cinema based on touch—gestures of contact between the surface of film and the world—is the basis of tonight's screening. Emulsive transformations, both human and the earth's, palimpsests of paint and scratchings, or traces left by light and life transform the site of film into a new experience of sight. Films include: silt's performance of their multi-projector **biotriptych** (excerpted from *All Pieces of a River Shore*), a continuation of their investigations of film emulsion as a microcosmic peering into the earth's crust; Fred Worden's **Automatic Writing 2**; Rock Ross's **Psycho Porpoise**; Izabella Pruska-Oldenhof's **Light Magic**; Saul Levine's **Light Lick: Only Sunshine**; Karen Johannesen's **Untitled**; Alexis Bravos' **The World's Dry Layer**; Luis Recoder's **Silver Recovery**; Steve Polta's **A Glimpse of Soviet Science** and Phil Solomon and Stan Brakhage's **The Seasons**. (Irina Leimbacher and Steve Polta)

Sunday, May 25 at 7:30 pm
San Francisco Art Institute

**Fresh Eyes, Program Fifteen
Unspeakable Intimacies**

Tony Wu and José Rodríguez In Person

The formal renderings of Tony Wu's dense black-and-white imagery—often achieved by printing 16mm film onto 8mm film, or vice versa—create compelling musical textures, beneath which resonate a shimmering reservoir of emotional and sensual energy. Tonight the Taiwan-native Wu presents a range of short works made during the past four years: **Intimacy**, **More Intimacy**, **During Chaos**, **Cemetery 4**, **Cemetery 6** and **Frame Parade**. The dark mysteries of the films of José Rodríguez unfold in brightly lit landscapes of oblique desire and memories just out of reach. The Mexican-born San Francisco resident Rodríguez presents several short films made since 2001, including at least one premiere. (Scott Stark)

Thursday, May 29 at 7:30 and 9:30 pm

Yerba Buena Center for the Arts

Special benefit admission prices: \$20 and \$50.

Advance ticket purchase is recommended; call for details.

All proceeds to benefit the Brakhage Family;

additional donations will be accepted by Cinematheque on their behalf.

A Stan Brakhage Memorial

Co-presented with Canyon Cinema and

Yerba Buena Center for the Arts

Co-hosted by Nathaniel Dorsky and Michael McClure

From 1952 until his passing on March 9, 2003, Stan Brakhage was the most prolific filmmaker in the medium's history, inspiring hundreds of filmmakers with his passionate vision. Cinematheque honors Stan's memory with a rare screening of his entire 35mm output—**Eye Myth**, **Night Music**, **The Garden of Earthly Delights**, **The Dante Quartet**, **Interpolations**, **Night Mulch** and **Very**—hand-painted films of a richness that exceeds even that of his 16mm works. Co-hosted by filmmaker Nathaniel Dorsky and poet Michael McClure (a friend of Stan's since 1954), the program will open with 1955's **In Between** (made in San Francisco) and will conclude with the West Coast premiere of **Panels for the Walls of Heaven**, Brakhage's hand-painted conclusion to his Vancouver Island series. A reception will follow the first screening. (Steve Polta and Total Mobile Home)

Venues

San Francisco Art Institute
800 Chestnut Street at Jones
415.771.7020
www.sfa-art.com

AMC Kabuki Theatres
1881 Post Street at Fillmore
415.561.5000
www.sffs.org

Yerba Buena Center for the Arts
701 Mission Street at Third
415.978.2787
www.yerbabuenaarts.org

Castro Theatre
429 Castro Street at Market
415.621.6120
www.thecastrotheatre.com

(UNLESS OTHERWISE NOTED)
\$7 General
\$4 Disabled, Members,
Seniors, Students (with ID)

Red Vic Movie House
1727 Haight Street at Cole
415.668.3994
www.redvicmoviehouse.com

Sunday, June 8 at 7:30 pm

San Francisco Art Institute

Fear of Flying: Living in a Surveilled World

Scott Arford, Rodney Ascher, Bruce Landick and Konrad Steiner In Person

We now live in fear: fear of flying, fear of falling, fear of moving across uncertain ground. We compartmentalize our fear, allowing ourselves to be surveilled, giving up pieces of our private selves in exchange for a promise of security. We inhabit a new American landscape that looks the same but seems riddled with hidden scars. Tonight's program features a range of work exploring flight, fear, surveillance and landscape, including three premieres by local filmmakers: Bruce Landick's darkly mysterious **Deed Without a Name**, David Sherman's anxiety-laced **The Graceless** and Konrad Steiner's bleakly compelling landscape study **be tw**. Also included: **Flight** by Greta Snider; **Skyworks**, **Wind & Fire** by Le Ann Bartok Wilchusky; **Triumph of Victory** by Rodney Ascher; **Hong Kong (HKG)** by Gerard Holthuis; **G** by Rolf Gibbs; **Airports for Lights, Shadows and Particles** by Scott Arford and **The Geosophist's Tears** by Peter Rose. (Scott Stark)

Thursday, June 12 at 7:30 pm
Yerba Buena Center for the Arts

**Remix the Remixed:
Audio Visions from Belgium Or: Why We Like Belgium
More Than the U.S. Government Does**

Karen Vanderborght In Person

Belgium qué? Brussels: the capital of the European Community (nevermind NATO's nukes tucked away in secret basements...). From a country known for chocolate, beer and the Flemish versus the French, we find work that incorporates elements of experimental electronic music, fashion and stylized performances. Tonight's screening includes work by cutting-edge multimedia artists Stéphane Aubier & Vincent Patar, Pascal Baes, Yves Bernard, Claude Castellain, Antonin de Bemels, Manon de Boer, Anouk de Clercq, Daniel Daniel, Alexandra Dementieva & Mark Mancha, Nicolas Dufrenne, Dora Garcia, Lucy Grauman, Ryoji Ikeda, Killa, Thomas Köner, Julie Morel, Frank Theys and Karen Vanderborght. As an ode to the sound collaborations in many of these works, this selection is structured as a DJ set, with dance parts, melancholic moments, pure noise eruptions and resting points to mark the measures. Thanks to www.argosarts.org and participating artists. (Maia Cybelle Carpenter and Karen Vanderborght)

**Thursday, June 19, Saturday, June 21
and Sunday, June 22**

Science In Action! A Craig Baldwin Retrospective

San Francisco's own Craig Baldwin is a whirlwind force of infectious creativity in the local film community. Through his role as teacher at virtually every local institution and his longstanding curatorial project, Other Cinema, he has inspired countless artists and viewers with his frantic, wild-eyed and anarchic approach to media-making and cultural critique. As part of our **Home Away From Home: Cinema Visionaries in Residence** series, Cinematheque honors the inimitable Mr. Baldwin with **Science In Action!**, a full retrospective of Baldwin's films to be screened over three nights. In addition to the headlining films, each program will feature newsreels, trailers, cartoons, "ambiance," ephemera and oddities from the Other Cinema archives, and the energized presence of Baldwin himself. Be sure to pick up the limited-edition **Science In Action!** catalogue, yours for only ten bucks. (Steve Polta)

Thursday, June 19 at 7:30 pm
Yerba Buena Center for the Arts

**Science in Action! Program One
Rockets and Raptures**

Craig Baldwin In Person

Our Baldwin series kicks off with the artist's double-bested take on the compilation doc. We offer the classic coupling of **RocketKikKongoKit**—1988's energized exposé on neo-colonialism in Africa—with **Tribulation 99: Alien Anomalies Under America**, 1991's psychotronic and paranoid pseudo-pseudo-doc that connects the dots and blows the cover on the Hollow Earth, the Quetzal conspiracy, Latin American-U.S. "relations," the secret history of the twentieth century and more. As a special opening-night party favor, Baldwin will perform live with **Day and Night** and **Day**. (Steve Polta)

Saturday, June 21 at 7:30 pm
San Francisco Art Institute

**Science in Action! Program Two
Cannibalizing Culture**

Craig Baldwin In Person

Taking collage to vertiginous extremes, the self-proclaimed "King of Found Footage" here offers a pair of films (and then some) dealing overtly with the recontextual reflex—the seemingly unstoppable drive to reuse, recycle (and reinsert) borrowed and/or stolen elements of contemporary cultural content. 1978's **Wild Gunman** finds advertising imagery and cowboy iconography manically collaged within the penny arcade, while 1995's **Sonic Outlaws** reformats the documentary in exploration of the misadventures of Oakland's own rogue samplers, Negativland, as they dodge the blows of the litigious recording industry. Latecomers will miss Baldwin's earliest admitted work, the provocative **Stolen Movie**, the result of bum-rushing SF movie houses circa 1975 with a concealed Super-8 camera. (Steve Polta)

Sunday, June 22 at 7:30 pm
San Francisco Art Institute

**Science In Action! Program Three
Set in the Southwest (Then and Now)**

Craig Baldwin In Person

Baldwin's final program surveys his focus on the military/industrial destruction of the American Southwest through the twin lenses of speculative history and dystopian fantasy. 1992's black-comic Conquistador chronicle **IO No Coronado!** weaves live-action into Baldwin's characteristically dense montage to draw a parallel between a gold-crazy Coronado's rabid rampages and more-contemporary environmental exploitations. 2000's **Spectres of the Spectrum** uses a post-apocalyptic sci-fi narrative to chart the development of monolithic corporate media in the latter half of the twentieth century, and the activities of its Kamikaze counterforce. Also featured: sketchy transmissions from Baldwin's in-progress New Age exposé **Mock-Up on Mu!** (Steve Polta)

Sunday, July 13 at 11 am
Castro Theatre

Advance ticket purchase is recommended; call for prices and details.

Silent Classics by Germaine Dulac

Co-presented with The San Francisco Silent Film Festival

French filmmaker Germaine Dulac was the feminist of the 1920s avant-garde and a tireless advocate of film as an independent and idiosyncratic art. Working in narrative, experimental and newsreel forms, she also wrote some of the earliest manifestoes for an avant-garde cinema. This year the San Francisco Silent Film Festival presents rare archival prints of her masterpieces, **The Smiling Madame Beudet**—the tale of an imaginative but oppressed young wife—and the controversial **The Seashell and the Clergyman**. With a script by Artaud, who had hoped to star in it, this work is arguably the first surrealist film, preceding Buñuel and Dalí's **Un Chien Andalou** by a year. Gorgeous prints from the Cinématheque Française will be accompanied by an original piano score by Michael Mortilla. Look out for a planned Dulac retrospective in September. (Irina Leimbacher)



Janie Geiser, *Ultima Thule*, April 27